

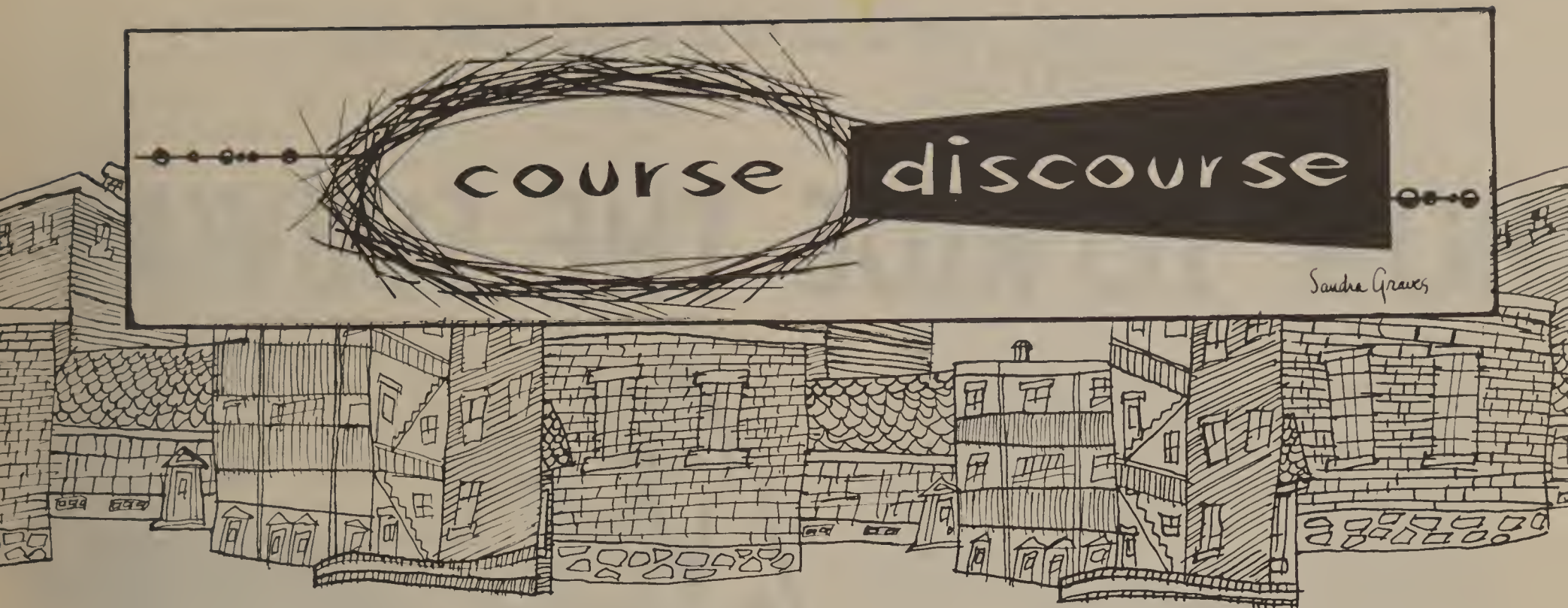


MASSARTISSE









### A DESIGN FOR YOU

The word "design" says a great deal, and it covers the course in which many of us are enrolled at the Massachusetts School of Art. In our Advertising and Product Design department, we are given opportunity to examine its diverse aspects throughout our two specialized years.

Look about you. Everywhere is design. We design to please other people rather than purely to gratify ourselves. We want them to buy what we advertise, and the manner in which we present our art makes the public interested.

We chose this course because, besides being a progressive vocation in a modern world, it is an expression of our artistic nature in a practical way. Here we learn layout, display, techniques, color, design, while also satisfying our aesthetic side in oil painting, watercolor, silk screen, and graphic arts.

At the head of the Design Department is our beloved "Tommy", Mr. Fred J. Thompson. He attended Pratt Institute in Brooklyn, N.Y. Since then his many years in advertising design, which he calls his "school of hard knocks", have enabled him to impart to us the practical methods which he has learned in his experience.

Mr. Carl A. Gibson, Jr., instructs us in Industrial Design.

A graduate of the Institute of Design in Chicago, he has had much practical experience in the role of a product designer. He came to us just last year, and since that time the shop down by the smoker has been newly equipped and now buzzes continually with activity. We are presented with problems of today's advancing technical design, and through solving each we discover by research, new materials and new structural designs. We design and re-design, furniture, scale models, and present our ideas to the class in critique form.

By mid-semesters, most of us have found part-time jobs. They aren't much, we know, but they give us excellent experience. In this business we must learn to deal with all kinds of people; we will have many disappointments, many failures, all of which will finally make us stronger, more efficient, capable people in a highly competitive society.

We are our own placement bureau, in that we may make ourselves into whatever type of artist we choose. Natural talent certainly helps, but ability comes from plain hard work. This is the only way to succeed as a designer - there is no short cut. And after a while we will find ourselves in the "field", able to say that we are truly - "designers".

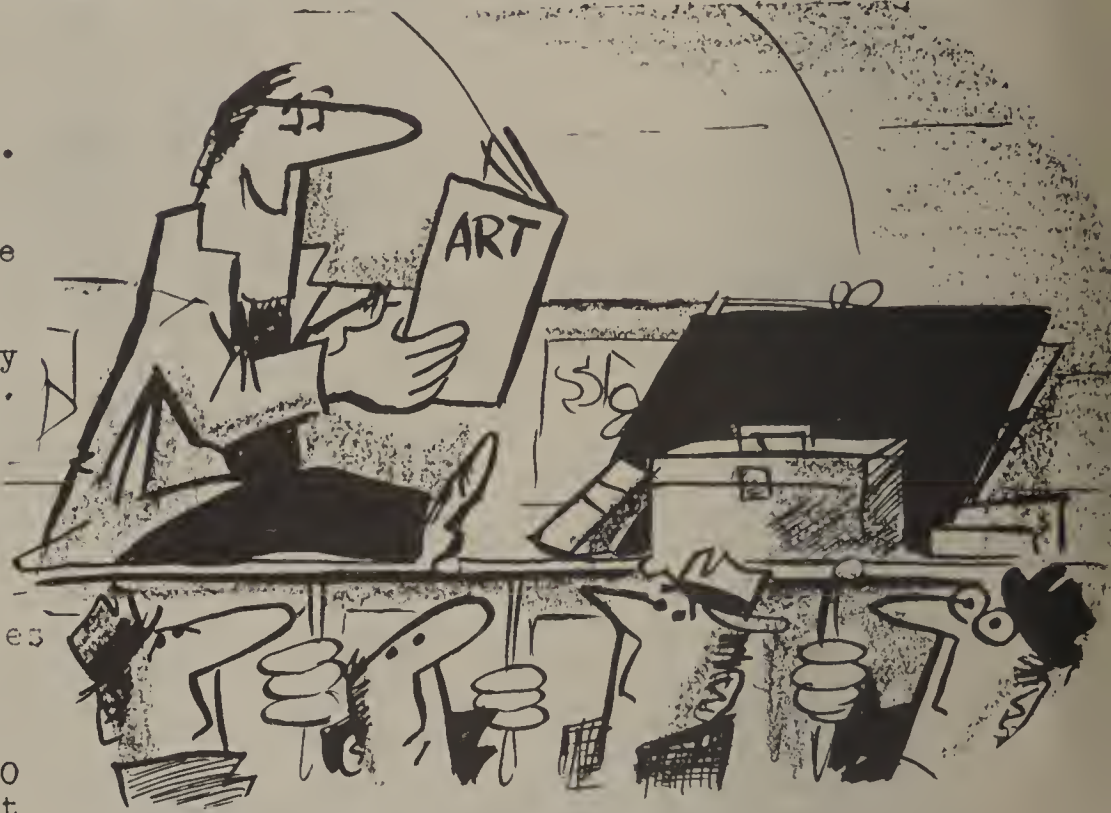


NOTE: If this literary gem sounds familiar to some of you Seniors, it's because it's been done before. I.M. Hayseed is not a common thief; I.M. Hayseed is rewriting.

# HOW TO RIDE THE SUBWAY

Long ago, in my freshman year I thought I had conquered the MTA racket. I was wrong. Experience and old age have taught me more. Then I was only concerned with the peculiarities of the trolleys to get me to school. Now I have come to school via elevated, subway and bus. In my case, three totally unprepared-for means of transportation. Let me elucidate.

This is how it is on the average school day. Many of you, of course, know how it is, but perhaps I have a few hints that might make reading this worthwhile for you. Getting on at Charles Street is usually a cinch. If the car stops. However, you have a better than even chance it won't. This I understand is the usual procedure at 8:30 in the morning. If and when you do get on, you ride one stop to Park St. Under (which is a foolish name for a station on the elevated line). After fighting your way off through the people coming on, you go upstairs to Park St. Above (I guess it is called that.), and try to find a car going out. By no means, no matter how rushed you are, take an invitingly empty car marked Eggleston. I tried it once. (I'll try anything once) I had a dandy ride to Boylston Street, but then, it was like taking a roller coaster ride down four miles and up six to end, they say, somewhere in Boston, even though it is not on the maps. Neither must you take the Huntington Ave. car. Of course you can take it, but you will have to walk Longwood Ave. which is like the North Pole on a breezy day. On a windy day, you're blown in every direction but toward Mass. Art. I know of someone who was blown into that hospital there, and had to have an operation before she could leave.



That leaves the Watertown car and the Commonwealth car which usually leave you. The former is all right, but who wants to fight his way through screaming high school kids at 8:30 in the morning when they are wide awake and you aren't? Instead, ride with comparative ease on the Commonwealth car. Just watch out for the elderly women with canes and sharp hatpins. The other day I heard one of them describing to the other the different ways of sharpening the points. She was also considering the use of the fluid from the Tse-Tse fly (very poisonous) on the end, but changed her mind when the Mata Hari of the roaring twenties beside her told her about the electricity on the end of her cane. So anyhow, if you watch out for the old ladies on the cars, you'll never get on. Instead, put spikes into one side of your portfolio. They haven't heard about that yet. Just remember which side has the spikes.

## MASSARTISSE STAFF

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# JUNIOR NEWS

## LAP YEAR BULLETIN

It's Valentine time again, and we can think of nothing more fitting than news in the Cupid Department:

LARRY MELLYN and JANICE are newly Mr. and Mrs.

KATHERINE RAY sports a lovely diamond on third finger, left hand.

HOWIE BUSH receives congratulations on his engagement.

All this has come to pass during vacation and to all these classmates we wish all kinds of happiness.

Speaking of Howie Bush--all information leading to the arrest and conviction of the person or persons responsible for the removal of an overcoat and suitcase from the back seat of Howie's car as it stood parked on West Newton Street, Boston, on January 24th, between the hours of 8 and 11, may be forwarded to Howie immediately. These are his total worldly possessions, and besides, stealing's not nice.

## THE WELCOME MAT

We welcome back NORMAN RIZZI, with open arms, as it were. Norman returns to Mass. Art after a year's study at Boston University in the Theater Arts Dept., where he designed and worked on stage sets for several productions.

While we were all spending our vacation catching up on sleep and/or assignments, PAULALOTHROP was busy juggling trays, waitress-style, at Grossinger's in New York. While some of us tried to smile wanly from behind piles of homework, Pola was smiling smugly from behind those pile\$ of pennie\$.

## HAVE YOU SEEN:

BILL FRANZEN's haircut--we knew that was Bill all the time.

ARNIE WISE's beard--true to jazz-musician type form.

TED WOLFE's socks--they always match (each other, as well as the rest of the outfit).

HOWIE BUSH's suitcase and overcoat--please.

JUDY FAGAN--she must have absconded with the trump.

## Student Association

Wonderful treats have been planned for us by the Student Association. The first will be a terrific Valentine's Dance held February 25 Saturday night, at the New England Mutual Hall. There will be dancing to your heart's delight to the beautiful music of Alex King.

When you finally get on, you are in one of two positions, -- either on the last step of the car with one leg sticking out the door or in the middle of the aisle. For safety's sake, the former position is preferred, because as you know, everyone gets out at Arlington Street and they aren't going to wait for you if you are in the aisle, in their way. As the car makes its way toward Copley, you pick yourself up and find a semester's supply of matted watercolors in shreds all over the floor.....but, there is a way for you to protect your beautiful pictures. (Well, Mother likes them if no one else does.) At Park St. Above (that name still doesn't sound right), you sneak to the top on the outside of the car, and hold for dear life with one hand the little piece of wire that holds down the rod through which the electricity comes, and with the other, your watercolors. No trampling, no shredding, no bruises. The only thing I've found wrong with this system is that when the rod gets the wrong number, there is a blue flash and you get a little scorched, but your watercolors come out fine because you have your rubbers on. Finally you reach Kenmore, safe and sound. Well, let's say you reach Kenmore.

From here on, I shall describe what one of my more illustrious classmates does. At Copley he stands in front of the door. (How he picks the right one is another story.) At Massachusetts he lets no one in. At Kenmore he leaps off, tight-ropes up the railing to avoid the rush, grabs a transfer, flies up the stairs and barely makes the last bus leaving for school. He says he picked up the technique in Egypt while translating the hieroglyphic of the tomb of Nefertiti. Do you suppose he really did?

Anyway here you are, at Mass. Art. You made it. And only 87 more mornings to go. Just thank your lucky stars we have Beth Israel next door to patch us up. Imagine --it's all for five cents. Where else but in Boston can you get a massage, exercise for the track team, and seven ingrown toenails for only a nickel?

MORAL: If at once you don't succeed, try, try a cab.



# SOPHOMORE NEWS

By this time, the class of '58 knows all too well what it means to be a Sophomore at Mass. Art. The dictionary defines the word Sophomore merely as a student in the second year of an institution of learning, while its literal translation is "wise fool". Perhaps a definition apropos to a student at Mass. Art would be "the state in which one becomes accustomed to a new kind of night life, by the glare of the midnight oil".

Although mid-year exams and deadlines had exhausted the Sophs, their enthusiasm was not dampened as they opened the lead-like doors of Mass. Art to begin the new semester. A scene of teeming activity was created in the main foyer upon lofty scaffolding, painters assiduously performed the task of face-lifting the building. Below, lines of "patrons" formed at the ticket window of the bookkeeper's office; no double-feature, but tuition time once again.

In the midst of all this constant movement, the Junior Fashion Designers (what are they doing in the Sophomore news?) were not to be excluded. Under the direction of Mr. Mansfield, they arranged in the showcases an exhibition of work from Mr. Covert's Soph. and Frosh Structural Design classes. Considerable interest and favorable comment was evoked from the student body and faculty. It is hoped that all saw Miss Hallam's recent display of excellent photograms and photographs done by Sophomores in her Photography II classes.

As classrooms were filled with eager students once again, Joe Sophomore found himself amidst old friends; Anatomy, for instance. Mr. Gavin's exciting exams are over, but another semester of anatomical complexity is on the Sophomore schedule. The Sophs have a skeleton in their closet, and that's where it will remain while the concentration will dwell on muscles. "Jitterbones" is quite happy about the whole situation, since it can be very drafty outside his locker.

The Sophomore year seems to be a veritable merry-go-round, especially "way down there" in the Ceramics department. Sophomore potters are elbow deep in clay, after having been intro-

duced to the "wheel". Perhaps a practical innovation like music to accompany the rattle of the wheel's mechanism would be an inspiration to really throw that pot!

SKY-LIGHTS...

Don't be an "unfair", as Massartisse publicity manager Barry Poretsky has termed those who constantly criticize the newspaper yet will not contribute their time to aid its betterment. If you like to write, collect news or do anything in the publications line, then contact any staff member or report to the meetings of the staff. Bulletins will be posted before each meeting.

# REUNITE RECOVERED

## A Contest

Cover of the Next Issue.

All are Eligible

Entries must be in by

February 28

20 $\frac{1}{4}$  x 13 $\frac{1}{4}$  black & white  
no half tones  
allow for gutter  
zips may be used

Massartisse #4

Entries may be given  
to any of the editors.

Helen Compton of Soph. I is the new Literary Editor of Massartisse. Helen, who was on the staff of her high school paper, has now joined forces with the staff of the Massartisse.

MASS ARTICLES...(or, where to look  
for your name in the SOPHMORE NEWS)

LOUISE SEALE, girl with the pony tail;  
CAROLE MULCAHY, Kabuki fan; FRANK  
BRYANT, the one and only; MARTIN RISKEI,  
John's pal; JEAN WELDON, side kick;  
PEGGY MARTIN, future D.P.; CARL ZIDEL,  
admirer of four-footed, solid-hoofed  
animals, used for riding or pulling  
loads; PETER GAJ, Y. resident;

.....end of nonsense.



Movies vie for top billing this month as "Man with the Golden Arm" and "The Prisoner" compete for honors. Word has it that Sinatra has more Oscar potential in his portrayal of a "junkie" musician that is a powerful as it is pathetic.

The Exeter is offering free tickets to Guinness fans that can identify fourteen of his previous roles on view at the "Baker's Plays" store in Copley Square. If the new Guinness of "Prisoner" fame is half as entertaining as the old one, (and everyone says he's better), he won't have any trouble getting recommendation from this department.

"The Benny Goodman Story", that opens at RKO Keith Memorial as Massartisse goes to press, should be a rare treat for everyone. Television favorite, Steve Allen plays top spot.

Orson Welles "Othello" at the Beacon Hill Theatre should appeal to those who like their Shakespeare with camera angles. If you like it straight, better wait awhile.

"The Trouble with Harry" is offered at two downtown theatres. Although reports are not as favorable as they might be, "Harry" is undeniably a Hitchcock production. The question is, is it undeniably a good Hitchcock?



"Time Limit" left the Colonial two short weeks ago and is enjoying a comfortable success in New York. It deals with American soldiers in a Communist P.O.W. camp who were emotionally unprepared for the brutal brain-washing techniques used by the communists.

David Wayne in "The Ponder Heart" proves to be an amusing, if not occasionally long-winded, Uncle Ponder in the current adaption of Eudora Welty's short story.

## 'BOYFRIEND'

"The Boyfriend" will re-open for two weeks beginning February twentieth at the Shubert for those who missed it the first time around. If you like Charleston music and good silly fun by all means go. After the show is over, the orchestra plays a reprieve of all the show's tunes and the audience is invited to gather around the pit and sing. 'Twas great fun.

The Azuma Kabuki Dancing Troupe was unusual, as promised; costumes, Japanese orchestra and general novelty, including the sets, helped relieve what might have been a very long evening.

Boston University presents an American premiere of Paul Hindermouth opera, "Mathis de Mahler", February 17, 18, and 19. The plot is based on the life of Mathis Grunewald, a sixteenth century artist.

March first, in the Elliott Room, (Second floor in the Boston Public Library) the sixth of a series of lectures, "Contemporary versus Traditional", will concern itself with "The Drama" at eight o'clock.....  
.....see you there.





R. W. B. S. D. E. L.

## DAVID BERGER, PAINTER, EDUCATOR, AND HUMANITARIAN

To know David Berger is to like him. To fully understand this artist's work you must know him, understand his aims and appreciate him. What I had seen of Berger's work I believed an artificial expression of the Artist's feelings. But, I learned that my views were sadly misjudged.

There was another surprise in store for me upon meeting the Artist. For, I had expected a rather large, heavy-set man with fat rosy cheeks with a boisterous personality.

To my delight I discovered that David Berger had the appearance of a very alert, receptive person. He was about five-feet seven and in his late twenties, he had a full, friendly face that reflected a quiet intellectually warm personality. His hair was short and dark, his figure boyish.

His wife, a bit shorter than he, also had dark hair, but hers was fashioned in a short Italian Cut. I thought her a pleasing personality with quick

wit and very refreshing. Her radiant personality seemed to be one of the strong forces behind his painting, for his pictures reflect the same feeling one receives when meeting her for the first time.

Their apartment showed a very strong artistic taste in its butterfly chair, brown canvas curtains, low L-shaped couch, and the numerous prints and drawings decorating one whole wall done by various Boston Artists.

My subject had great trouble, at first, expressing his thoughts about painting but after my persistent questions and his wife's occasional interjections we managed to loosen his tongue.

As we talked, he sat in front of one of his large canvasses hanging on the wall in back of him. It seemed as though he was actually a part of his own painting, in fact all of his works seem to be deeply a part of himself and his life.

Berger's background is local. He graduated from the Drawing and Painting Course in Massachusetts School of Art. Then returned to school to take the Teacher Education Course.

Whereafter, he studied a year and some summers at Cranbrook Academy, where he majored in painting and minored design and ceramics. These studies resulted in a Master of Fine Arts' Degree.

He turned, with a smile, and said, "At Cranbrook I was given a studio in a building which was open from



In an attempt to discover the favorite objet d'art of the students at Mass. Art, your roving reporter devised an art contest in which one thing from the Museum of Fine Arts, excluding the personnel, could be taken home as a prize.

A great favorite was "Le Bal a Bougival" by Renoir. This painting would most likely be seen in the homes of Jim Lazouski, Janice Turcotte, Ted Wolfe, Louis Mangifesti, Carol Dewing, Lois Gans, and Edward Zides.

John Singer Sargent was a great painter as is shown by his great following which include Ginny Olson and Mary Lou Solakian who admire his

self-portrait as a young man and Nancy Ward, Sam Burchill, and Bob James who find "The Daughters of Edward D. Boit" to their liking.

The great old master Rembrandt would be pleased to learn that his painting of the "Old Man" heads the lists of Marcia Bernston and Steven Femino.

John Maziarz thinks that the anonymous painting of the "Seven Passions of Christ" would add a great deal to his home.

A mural entitled "From where do I come; what am I doing here; where am I going?" by Gauguin is enjoyed by Vito Sammartano.

A painting of "The Ravine" by van Gogh would please Arline Shanbaum if she saw it in her living room.

Bob Alberetti loves to look at the "Bouquet of Flowers" by Redon and would get keen pleasure out of it if it were in his home.

Going French on us is Ken Izzi who loves the "Cafe Scene" by Toulouse-Lautrec.



eight o'clock in the morning to eleven at night. The problem was to "Paint."

His professor was Sereshy, a person who was wonderfully sympathetic towards the student's individual problems. He was a very broad type of person who would help the student develop an individualized method and style. He would drop in occasionally say what he thought had to be said and then depart.

Mr. Berger now uses an encaustic medium which he developed through extensive experiment. He tried caseins, blow torches and wax, and gesso panels. But, now he has a simple formula of wax and paint which he finds quite satisfactory for obtaining both transparent glazes of color or paint heavy enough to make changes in the design. And he paints on stretched-canvas now because it is light weight for shipping and storage. He then smiled and said, "storage is becoming less and less of a problem."

He claimed that his approach is simply to paint without any previous plan or sketches. The only drawing he does is to explore the subject further for he sees art as the clarification of an idea. That is why you will see the same theme running through some of his pictures (like the Carousel). He will paint a picture, then say to himself, "I'll bet if I do it again I will do better." So he does it again only a little different and this process goes on for some time until he is satisfied, one painting seems to lead to another.

CONT. P. II

Vermeer's works are appreciated by Charles Forrester who would like any one of them and Alleson Harrower who loves "Head of a Girl".

One of Alfred Stevens works would please Arnie Bass, while Marilyn Cumming loves all of van Gogh's works.

Members of the faculty are also allowed to enter this contest and we find that Miss Munsterberg loves the painting of Rembrandt's father the very best and Miss Nye would love to have her individual choice of Oriental pottery. Mr. Kupferman finds Chinese and Japanese painting much to his taste and would love to own Tung Yüan's "River Landscape". Mr. Corsini and Miss Lennon love the great favorite, "Le Bal à Bougival"

by Renoir. Mr. Gavin finds that Luccio's "Crucifixion" would add a perfect touch to his home.

The art contest is over now and though there are no winners, the pieces of art are still at the Museum for you to enjoy.

# Newman News



A gay festival with an Italian flavor will be sponsored by the M.S.A Newman Club at St. Ann's Hall on Wednesday, February 29. Highlights of the evening will include a SPAGHETTI SUPPER, dancing, a tarantella contest, Italian décor, and an impromptu talent show. Northeastern, Mass. College of Pharmacy, New England Conservatory, Simmons, and Boston Clerical will be attending. Non-members are cordially invited.

Newman pins may now be ordered through the L. G. Balfour Co.

During Lent, a Day of Recollection will be scheduled.

February 26 will be dedicated to Cardinal Newman, one of the greatest modern Christian thinkers.

Now in the making are the Brandeis Convention plans for April. Tickets are now available through Jackie Perry. Radio and television coverage will be made on this event which will include people from all the colleges of the Boston Province. Workshops, religious services, speakers, entertainment, and dancing will be the order of the weekend.

For all European travel-bound people the NFCCS-MNCF is sponsoring a European tour! The itinerary will consist of Holland, Germany, Switzerland, Austria, Yugoslavia, Italy, Spain, France and England. For further information contact one of your Newman officers immediately!



*Mass media*

No





# FRESHMAN NEWS

This second semester everything appears quiet on the freshman front. Seems everyone is just recuperating from those "first semester deadlines." There are no eye-popping discoveries, no spine-chilling events, no toe-tapping tales to come from the ranks of the freshman class.

However, "Red Dewing, more formally known as Carol, has returned to M.S.A. after a year's absence. Illness last year forced her to leave. Now, having recovered, Carol is back for another "go-round."

The Music Hour is not a Freshman group, but is attended mostly by Fresh. Records are brought in by those in the group. FOSCO PICCHI and RONALD PREVOR are the men behind the scenes, strongly supported by MORRIS BENNET. They have integrated this program into a part of our day at MSA.

Congratulations are extended to the Theater Arts Group for their original production of "The Masquerade".

## ALUMNI

Fortunately, he has found the perfect blend of painting and teaching in his personality and life. For his painting helps his teaching and visa versa. I neglected to mention that he is currently teaching at Framingham Teachers' College.

Furthermore, he believes that if one is teaching Art they should be practicing it at the same time, for this helps the teacher become more sympathetic towards the student's attitude and problems.

He then mentions what a difficult adjustment the student has to make economically after leaving school to make his way in the world. And that it takes a long time before the artist can maneuver into a position where he can do the type of work he wants to do. The only way to overcome this condition is hard work.

# SENIOR NEWS

The point of no return has been reached. The fliers breathe a little deeper as they glance at each other meaningfully. They know that there is no turning back, no time for regrets, no chances left to do things over or change their course. As one man they put their minds and all their effort to the task ahead.....a safe landing.....

The Seniors at this time seem to have reached a point similar to that experienced sometimes by fliers. The mad rush of last minute assignments for the first term is finally finished.

What seemed like the distant future last September looms larger and more distinct with each passing day. Time no longer allows for changes in decisions or an opportunity to re-set our sights. The problem now has become one of carrying through without deviation, our commitments, so that by June we shall feel the satisfaction that only a job well done makes possible.

Next year, how many of us will be saying, "It was a breeze, --- I never worried for a moment, nothing to it!"?

.....A speck appears on the horizon, growing larger, larger. The white criss-cross of landing strips takes shape. The plane settles slowly, safely down. The crew relaxes with slumped shoulders and a wave of sighs. Another perfect three-point landing.

Unlike the fliers, however, we are not left to the mercy of a wavering gas gauge, or an instrument panel to pull us through these last busy months ahead. We have infinite resources at our command and a staff of understanding instructors always ready to help.

Sometimes in the press of immediate responsibilities we lose sight of the goal, until suddenly the day arrives when we realize we have accomplished what we set out to do. Graduation arrives and for a while, care and worry are pushed from consciousness.

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The beginning of a new year brought an exhibition of a notable artist to the Museum of Fine Arts, one of the most significant shows of its kind to any Bostonian. Why? Because it was Boston's own John Singer Sargent. This exhibition was backgrounded in elegance. Rooms that he knew; potted plants, bearskin rugs, ornamental iron work, huge vases, and antique chairs.

The most colorful oil painting was a portrait of Mr. Fiske Warren and her daughter. It was surprising to see Sargent's work done with such broad strokes. The watercolors were exciting. "The Lesson" was handled with that sureness of stroke common only to the great masters. The faces of his characters are done in minute detail. The colors are vibrant. The most unique feature in the show was the entire collection of the preliminary sketches for murals now in the Rotunda of the Museum itself. They were all done in charcoal.

Also at the Museum of Fine Arts during December, the Boston Printmakers held their 8th annual exhibition. Many techniques were included in the exhibition, such as color lithograph, color aquatint, drypoint, wood engravings, linoleum cut, block cuts, serigraph and intaglio.

Members of our own faculty had some of their work on display in the show. MR. GAVIN had two drawings done in drypoint: "Pieta" and "Male Head", the latter looking very much like the artist. MR. PHILBRICK also had two on display; "Winter Mullein" and "Wasp's Nest No. 2", the latter. (No. 1) was on display in our North Gallery, the only difference between the two was the color. MR. O'HARA had two: "Fisherman" and "Persusian".



MR. DEMETROPOULOS had one done in watercolor called "The Fish Cleaners". On the whole the show represented only the selective work of artists throughout the country.

Oskar Kokoschka, who Hitler branded the most degenerate of all European artists, headlined the showing at the Gropper Gallery in Cambridge. The collection consisted of portraits and a few landscapes. All were executed in a brisk, forceful manner, except a charcoal drawing called "Dolomite Landscape" drawn in a very soft vein. In his portrait of Adolf, Kokoschka reveals himself as a master of unfinished line, whereby the viewer has to complete the picture. Another portrait of Kathe Richter is especially moving because of the sadness of the eyes and the distortion of the face. Four small lithographs introduced the only spots of color to the show. Holleman's mosaics are done in a strong, forceful styling. The most outstanding piece was a medieval head: wood was the medium, Doris Hall's enameling strikes a fresh note in the field.

At the Cambridge Art Association, three fine artists were on exhibition last month, January 2nd thru the 14th. They were Mary Shore, Robert Hamilton, and Walter Feldman. Despite the two other prize winners, Mary Shore dominated the entire show. In her abstract work, she seems to be able to cope with the breakdown of areas to give an interesting and well designed picture. Color plays an important part in her paintings plus the use of gilt and texture. Robert Hamilton, whose "Purple Cadillac" won first place recognition in the Boston Art Festival, works with large flat areas: totally abstract odd combinations of colors seem to be his trademark. Walter Feldman was represented by two-color and three-color woodcuts. He chooses somber colors. He works in a totally abstract vein with strong accents and usage of blacks.

The Margaret Brown Gallery showed the work of Charles Wadsworth during December. His work is fresh with subtle colors: Almost fairytale quality patterning throughout the background, that is almost hidden, can be seen upon close examination. He works in oils on masonite. One painting especially beautiful, crisp, light and clear is called "Gull Charmer". This painting is now museum owned. He is a terrific draftsman who works with care.





IMPORTED PAINTING KNIVES: Allow yourself a new freedom in oil painting. Highlights and textures can be achieved with ease. These knives are made from a flexible steel with a blade that is as sensitive as the bristles of an oil brush.

**ASCA**

IMPORTED TRACING PAPER: Clear acetate is good for many things until ink or watercolor is used on it for an overlay project. We have this Imported tracing paper in pad form with fifty sheets, size 12 x 19. It is heavy, highly transparent with a fine grain that will take either ink or watercolor with ease.

**ASCA**

HALF HARD PASTELS: Using these pastels eliminate the troubles usually associated with regular soft pastels. It will be easier to do detail work with these pastels because they are harder and do not have the tendency to crumble - In this sense they are similar to a Conte crayon. When the drawing is finished the color will have less tendency to powder or fall off the paper.



